

VOTES FOR WOMEN: UNFINISHED BUSINESS CHRONICLES SUFFRAGISTS' 75-YEAR-LONG STRUGGLE



The Woman's Party journal, *The Suffragist*, celebrates the Senate's passage of the woman suffrage amendment to the U.S. Constitution.

Between women's first formal demands for political equality in 1848 and the ratification of the Nineteenth Amendment in 1920, several generations of American women battled against sexism, cultural limitations, and political opposition before the U.S. Constitution was finally amended to prohibit disenfranchisement "on account of sex."

Beginning in May 1999, CERA will travel *Votes for Women: Unfinished Business*, an exhibit first mounted in 1995 by the Huntington Library in San Marino to commemorate the 75th anniversary of the Nineteenth Amendment. In addition to chronicling opposition to the women's suffrage movement, and the endurance and determination of the activists, the exhibit highlights the importance of the West — especially California — to the history of votes for women.

Although the formal demand for women's enfranchisement began in the east, it flowered in the west,

where gender roles were more flexible, political parties and state legislatures were more open to reform issues, and where oppos-

ing forces, such as the liquor industry and employers of underpaid women's labor, were less powerful and entrenched. Decades before the federal constitution was amended, western territories and states enfranchised their female citizens, beginning with Wyoming and Utah Territories in 1869 and 1870, and the state of Colorado in 1893.

Several drives made for women's suffrage in California culminated in the victorious campaign of 1911 — a victory so narrow, with a margin of less than 4,000 votes, that for the first few days after the election, newspaper headlines declared women's suffrage defeated. However, the political bridges that suffragists had built to new groups of voters — workingmen in the labor movement, immigrant communities — paid off, and California became the "sixth star in the suffrage flag." The victory made California the first populous and industrializing state with women's suffrage, and throughout the national campaign, a golden yellow color, in honor of the "golden state," unified suffrage propaganda.

Among the exhibit's highlights are a speech on women's rights by Susan B. Anthony, delivered in New York in 1854; correspondence between Anthony and other suffrage leaders, including Elizabeth Cady Stanton; and examples of creative advertising products, such as postcards and flower seed packets, aimed at getting the suffrage message into as many households as possible, as well as

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OSCAR NOMINATION, SUNDANCE AWARDS FOR REGRET TO INFORM



Director Barbara Sonneborn at Sundance. (Photo by Tom Powers/Film Arts Foundation)

Barbara Sonneborn's *Regret to Inform*, a film which grew out of the combat death of her first husband, Jeff Gurvitz, in the Vietnam War, received an Academy Award

nomination for best feature documentary. Just weeks before, the Council-supported film took the Director's and Best Cinematography awards at the Sundance Film Festival.

"I'm truly delighted — this gives my film a life I wanted it to have, and I have to make sure as many people as possible see it," says Sonneborn. The film, an unwavering look into the deep, long-lasting effects of war, brings together women who lost loved ones on both sides in Vietnam. Their voices, and the many-

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Network

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The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

OSCAR NOMINATION, SUNDANCE AWARDS FOR *REGRET TO INFORM*

Continued



Woman running from bomb fire; From *Regret to Inform*. (photo courtesy of ETV.)

layered truths of their stories, quietly forbid us to look at the costs of war in anything but human terms.

The initial development money for the film was a pre-production grant from the California Council for the Humanities. "The Council believed in me early on, at a time when I had so little to show. The pre-production grant was the first sizable grant I received. I am incredibly grateful to the Council — not just for the money but for the 'seal of approval' and prestige that made it so much easier to attract other funders."

Although Barbara Sonneborn began her film — her first — in 1988, the story begins earlier, just before her 24th birthday in 1968, when Gurvitz was killed during a mortar attack in Vietnam. Through the 1970s and 1980s, Sonneborn, a Berkeley-based artist and photographer, explored her grief and anger through her work. Over time, she felt she had "pulled herself back into life."

Nonetheless, exactly twenty years after Gurvitz's death, Sonneborn woke up one morning "seized by the overwhelming feeling that I must 'answer' his death." All the work she'd done for the past two decades began to feel "metaphysical." Sonneborn realized that although she had immersed herself in her own experience with Vietnam, she had never met other widows from the war. She needed to hear the stories of others, to gain the human perspective from both sides of the war, and to share it with as many people as possible.

Film seemed the logical choice. She plunged headfirst into the project as her own producer, writer, and director by writing a letter to Gurvitz, her high-school sweetheart, trying to describe how his death affected her life.

Although this letter begins the film's narration, the project as a whole evolved and changed over the ten years it took to complete. "You can never include everything you conceive of in the beginning;

something always needs to be excluded as you sharpen your point, tighten your focus. When I explained my project to people in Vietnam, they would say, 'But this is only Chapter One.'"

Sonneborn "did her homework," consulting with historians and reviewing well over a 100 hours of archival footage. After interviewing American widows, she waded through a jungle of red tape to take a small crew to Vietnam for seven weeks in 1992 to gather 25 interviews from widows on both sides

It became my hope that when we hear the voices of 'the other,' we can listen with the same understanding, and that we will become uncomfortable with the idea of killing... Their voice is ours.

of the war. She accumulated 120 hours of footage.

Sonneborn says she couldn't have expected how moved she would be by the stories of the Vietnamese women. "What I saw in Vietnam, when I interviewed women who had not only lost a husband, but a son or a daughter, and their home, even their entire village...it seemed their suffering was greater than mine. Americans suffered in isolation with deep questions about what part their loved ones had played in this great lie. The Vietnamese suffered immediately and directly — they lost all of their material goods, their homes, their identities."

"It became my hope that when we hear the voices of 'the other,' we can listen with the same understanding, and that we will become uncomfortable with the idea of killing, of ever taking up weapons again. Their voice is ours."

Toward the end, at the moment when Sonneborn stands before the sunlit cluster of grasses and shrubs where her husband had died, and she calmly announces, "This is it," the place seems to both sway and be stilled by the stories preceding and surrounding it.

"There is a great power in both the listening to and telling of stories," Sonneborn says. "When you tell stories, it stimulates others. When people see the film, they come up to tell me their story — it's healing, cleansing, connecting. When the film was shown to a group of veterans at the Oakland Museum, a man came up and thanked me 'for telling the truth.'"

For some of the American widows I interviewed, this film became a container for their stories — they no longer had to be responsible for holding it all within themselves."

Although Sonneborn is working on several new projects — including making use of the interviews with women in Cambodia and Laos that she was unable to weave into *Regret to Inform* — her current priority is to make sure that it is seen by as many people as possible. The film will continue on the festival circuit; plans are also in the works for a limited theatrical release, and for PBS to broadcast it in 2000, at the 25th anniversary of the Vietnam war. *Regret to Inform* continues to garner attention and prizes, and recently won the IFP Spirit Award and the Distinguished Achievement Award/ABC News Video Source Award for best use of archival footage.

Our Stories, Your Stories, California's Stories

by James Quay
Executive Director

Normally, CCH quarterly board meetings last a single day, but once a year, in March, the board meets over the course of two days and two nights. At this annual retreat, new members begin their terms with an orientation, while retiring members end theirs with a traditional ceremony that includes appreciation and testimonials, laughter and applause.

In the last two years, however, the retreat included a new tradition. Council members were asked to bring two objects to the meeting: one symbolizing their connection to the humanities, the other, their connection to community, however defined. Each speaker felt a little nervous and a little exposed, but the result was profound. The stories proved to be more than a "conocimiento," a means of getting acquainted; they were themselves a humanities project.

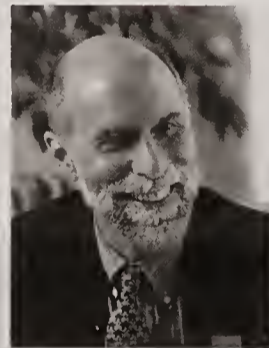
The stories honored extraordinary parents who migrated to California, who put seven children through college, who fled oppression abroad and overcame discrimination here. The stories honored books and plays that had inspired admiration and hope. The stories told how the humanities must sometimes hurt in order to heal. The stories told how "the humanities saved my life," how they revealed that "another life was available to me," how they meant the difference between

going on to school and going on to become a slave.

As I listened I wished that others could hear these stories. These stories are part of the California story, the story of choices made, of journeys taken, of obstacles endured, of dreams pursued. The stories were diverse, like the board members who told them, and yet they created a feeling of shared experience.

I thought of the Council's next multi-year theme, currently being refined and shaped by CCH staff after a series of meetings in Pasadena, San Diego, and San Francisco. What we heard in those meetings was a desire to excavate and showcase the stories Californians have told about themselves and their communities, about their journeys from home and to home. And as I listened to the CCH board members tell their stories, I realized once again that such stories are not just the province of historians and literary authors, but the personal property of individual Californians and the collective legacy of all Californians.

I'll have more to say about the theme in future columns, but I can tell you already that the Council sees in the theme not only an opportunity to bring great stories to light, but also an occasion for Californians to ask themselves "What is my story?", then, "Is there a story we share as members of a community?" and then, "Is there a story we share as Californians?" Get your stories ready . . .



REVIVING THE CHINESE GHOSTS OF GOLD RUSH CALIFORNIA

by Patt Morrison

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Nothing, of course, is truly new, it only has better bells and whistles.

Academia's "continuing education" program that invites adults to kit themselves out with backpacks and laptops is a new branch on an old tree called the Chautauqua movement, which originated more than a century ago, when travel and learning were all very well but out of reach to all but a very few.

That short-lived institution in Chautauqua, N.Y., inspired touring companies, Tent Chautauquas, whose lecturers held forth with astonishing tales

In an age when California Chinese were reviled, scapegoated, killed...and then virtually excluded from coming here altogether, Yee was... so successful that he had three herbalist shops going at once.

and lantern slides about their travels to the Mysterious East or the Dark Continent.

This is the story of a modern Chautauqua. It brings us our own California back yard of 150 years ago. For the sesquicentennial, the California Council for the Humanities has sent forth a baker's dozen of historical characters from the mid-19th century, portrayed by performer-scholars traveling the state to evoke a California nearly trampled underfoot in the rush for gold. Among them:

The Mexican military wife who fought for her family's Spanish land grant up to the U.S. Supreme Court . . . the Native Americans who variously led a tax revolt, outfoxed Gen. John C. Fremont and organized Indian labor . . . the woman whose accounts of Gold Rush camp life helped spur the craze for Western stories . . . the slave who won her freedom and founded a church . . . and Yee Fung Cheung, Chinese herb doctor.

In an age when California Chinese were reviled, scapegoated, killed — 22 massacred in a riot in Los Angeles in



ON FAMILY HISTORIANS...

"In truth, there is no strict line between herbalism and cooking in Chinese culture," says Charlie Chin. "Nearly every family has its own collection of tried and true herbal remedies — recipes they cooked up when they needed — passed down through the generations. I was introduced to the use of herbs by my father, who became familiar with herbs through his father, my grandfather, who ran a general store where he sold herbs and spices, and where he learned a lot from chatting with customers."

Chin says much of the material for his portrayal of Yee Fung Cheung was handed down in the same manner. "To prepare, I first tracked down Yee's family, his descendants; I gathered their anecdotes, looked at their written records. The greatest help was Yee's great-grandson, Dr. Herbert Yee, a dentist and civic leader in the Sacramento area. It was Herbert — the family historian — who restored his great grandfather's store in Fiddletown and had it set aside as a public museum in 1988."

1871 — and then virtually excluded from coming here altogether, Yee was a one-man HMO, so successful that he had three herbalist shops going at once. And once he saved the life of the wife of the governor of California.

At a time when Chinese miners were such easy pickings for robbers that a San Francisco shop did a brisk trade shaping their gold into frying pans and blackening them to fool the thieves, Yee Fung Cheung carried his fortune around in his head.

Oh, he too had come from China for wealth and adventure at "Gold Mountain," but he saw his prosperity was in treating the other Chinese here, and soon the white men were consulting him,

too, often as the only medical man for miles — or the only one who didn't recommend leeches or amputations.

Like Yee, writer/performer/composer Charlie Chin — the ex-New Yorker who portrays the mid-century Yee — grew up with herbalism. His father boiled up what Chin and his brother called "jungle juice" remedies, but later he came to study herbalism seriously himself.

When he undertook to portray Yee, he had no letters to build on — only contemporary and family accounts of a jovial and witty man of no little business acumen, a professional man who is played wearing robes and a skullcap at a time when most Chinese were laborers.

Chin's Chautauqua monologue is the testimonial he imagines Yee

might have delivered in 1904, before returning to China after 54 years in California. With his chest of herbs, he tells tales of "all of these Chinese ghosts up and down the length of California,"

Yee's is now a well-established California presence; his family, in its sixth generation here, is wall to wall with dentists and doctors.

making it clear that while he was a business success, he was also witness to discrimination and violence.

Yee's is now a well-established California presence; his family, in its sixth generation here, is wall to wall with dentists and doctors. His first store, in Fiddletown in Amador County, is a historical site, an intact time capsule because the man who inherited it was no herbalist; he simply locked up the business end of the store and lived in the back.

But it was at another store, Wah Hing's grocery in Sacramento, where Yee would be found playing mah jongg one day in 1862, when a Chinese cook came frantically seeking him:

Jane Lathrop Stanford was the governor's wife, and she was at death's door.

Her husband was one of the Big Four who ruled California almost like a fiefdom; he was a co-founder of the state Republican Party, future founder of Stanford University, president of the Central Pacific railroad and soon of Southern Pacific. It was he who would drive the Golden Spike to create the transcontinental railway. And he had referred to the Chinese, who worked so long and hard and cheap laying the track on the Central Pacific, as "the dregs of Asia."

And then, in 1862, one of them saved his wife's life. Yee brewed up an infusion of *ma huang*, which contains ephedrine, a substance still used to treat pulmonary ailments.

Ever after, white Californians knew him as "Dr. Wa Hing," for the store where the Stanford's cook had found him. And for some time after, Chin says with a small laugh, Leland Stanford was not heard to talk so long and so loud as he once had about the "dregs of Asia."

Bookings of the Chautauqua scholars can be arranged through the California Council for the Humanities, 888/543-4434.

SPRING Calendar

The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at <http://www.calhum.org/calendar.html>

EXHIBITS

Thru June 1 "Gold Fever! Untold Stories of the California Gold Rush" is the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever" exhibit. History Museums of San Jose, 1650 Center Road, San Jose. 408/918-1047.

Thru June 11 "Gold Fever! Untold Stories of the California Gold Rush," the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, is also at the San Diego Historical Society, Balboa Park, San Diego. 619/232-6203.

Thru June 21 "Votes for Women: Unfinished Business" is a CERA-sponsored exhibit chronicling women's struggle for political equality in the U.S. First mounted by the Huntington Library to commemorate the 75th anniversary of the Nineteenth Amendment, the exhibit also examines the opposition to the women's suffrage movement as well as the endurance and determination of the activists who fought for the voting rights for women. The exhibit highlights the importance of the West – especially California – to the history of votes for women. Lompoc Museum, 200 H Street, Lompoc. 805/736-3888.

Thru Jul. 10 "Overland: The California Emigrant Trail, 1841-1870" is a CERA-sponsored exhibit of contemporary images of the pioneer trails juxtaposed with excerpts from pioneer diaries and other commentary. Tulare Historical Museum, 444 W. Tulare Ave., Tulare. 209/686-9295.



Miners Near Nevada City, 1852.. From the California State Library collection, courtesy of the Oakland Museum. The Council's Gold Fever! traveling exhibit explores the untold stories of the Gold Rush and examines its continuing effects on life in California. The exhibit will be in San Diego, San Jose, and Yuba City during the next three months.

Thru Aug. 1 The "Distant Gold: Inland Southern California, 1848-1882" exhibit explores the impact and legacies of the California Gold Rush in a place far distant from the gold fields themselves. Museum of History and Art, Ontario. 225 South Euclid Ave., Ontario. 909/983-3198.

Thru Aug. 1 "Picks, Plows and Potatoes: the Santa Cruz Region During the Gold Rush" is a multi-faceted exhibit that examines life around the Monterey Bay 150 years ago and highlights the changes wrought in the region by the discovery of gold in 1848. Museum of Art & History, 705 Front Street, Santa Cruz. 408/429-1964.

Thru Aug. 21 "Sunset Magazine: One Hundred Years of Western Living 1898-1998" is a CERA-sponsored exhibit exploring the evolution of one of the premiere lifestyle magazines in the country and its influence on American lifestyle, from the popularization of the barbecue to the use of innovative technologies in home design. Hi-Desert Museum, 57116 Twentynine Palms Highway, Yucca Valley, 760/369-7212.



From the Sunset Magazine exhibit. Cover illustration for the October, 1934 issue by Maurice Logan. Photo by Visual Arts Services.

Thru Dec. 31 "Parallel Journeys: Migration to San Marcos, 1873-1998," an exhibit of photographs and artifacts, connects the migration and settling experience of early residents with that of more recent immigrants to the San Marcos Valley. San Marcos Historical Society and Museum, 270 W. San Marcos Blvd., San Marcos. 760/744-9025.

July 3 – Sept. 18 The CERA-sponsored "Votes for Women" exhibit moves to the McHenry Museum, 1402 I Street, Modesto. 209/491-4317.



Sojourner Truth. From the Votes for Women exhibit.

July 9 – Sept. 19 The CCH-commissioned "Gold Fever! Untold Stories of the California Gold Rush" travels to the Community Memorial Museum of Sutter County, 1333 Butte House Road, Yuba City. 530/822-7141.

July 15 – Sept. 27 The "Overland" exhibit about the California-Oregon trail moves to the Old Courthouse Museum in Santa Ana. 714/834-3703.

EVENTS

Apr. 30 – May 1 The "City of Angels Community Conference and Festival" explores the cultural heritage of Los Angeles and features such speakers as Mike Davis, author of *City of Quartz*, and James Allen, co-author of *The Ethnic Quilt: Population Diversity in Southern California*. Los Angeles City College, 855 N. Vermont Ave. 323/953-4037.

May 1 The first in a series of "Los Angeles Chinatown Walking Tours" begins today. Call the Chinese Historical Society of Southern California for more information: 323/222-0856.

May 2 Scholar/performer Kate Magruder portrays "Dame Shirley," author of vibrant, first-hand accounts of life in the California gold fields, in a CCH "History Alive! Chautauqua." Fresno County Library, 2420 Mariposa St., Fresno. 599/488-3185.

May 5 "After the Days of the Cows, Fiestas, and Honorable Caballeros: Forging the Californio Legacy" is a lecture by historian Douglas Monroy held in conjunction with the "Distant Gold" exhibit in Ontario. At the Chaffey Communities Cultural Center, Upland. Call the Museum of History and Art, Ontario for details: 909/983-3198.

May 9 Scholar/performer Charlie Chin portrays Gold-Rush era healer **Yee Fung Cheung** in a "History Alive! Chautauqua" program. San Diego Public Library, 820 E. Street, San Diego. 619/236-5821.

May 9 "The Tribulations and Triumphs of Gold Rush Widows on the Home Frontier" features historians Ursala Smith and Linda Peavy discussing women's role in the Gold Rush and in settling new frontiers 2 p.m. Downieville Community Hall, Downieville. 530/289-0107.

May 13 "The Tribulations and Triumphs of Gold Rush Widows on the Home Frontier" features historians Ursala Smith and Linda Peavy discussing women's role in the Gold Rush and in settling new frontiers. 7:30 p.m. Winters Opera House, 13 Main Street, Winters. 530/795-5051.

May 13 Scholar/performer David Fenimore portrays **John Sutter**, owner of the mill where the California Gold Rush began, in a CCH "History Alive! Chautauqua" program. 7 p.m. Tahoe Vista. Call 530/546-4602 for program location.



John Sutter, as portrayed by David Fenimore, is one of thirteen Gold Rush-era personalities the Council is bringing to life through its History Alive! Chautauqua program. Photo by Mike Blumensadt.

May 14 Scholar/performer Roberto Garza portrays **Pio Pico**, the last governor of Mexican California, in a CCH "History Alive! Chautauqua" program. 7 p.m. Pico Rivera Art/Senior Center, Pico Rivera. 562-801-4439

May 14 "Re:Reading *The New American Poetry*" is a panel discussion program examining the impact of the 1960 anthology *The New American Poetry* on San Francisco Bay Area poetry and American writing at large. Small Press Traffic, 766 Valencia Street, San Francisco. 415/437-3454.

May 16 The "Death and Funeral Practices and Rituals Panel Discussion" explores the attitudes and values of Buddhist, Catholic, Jewish, Islamic, and Protestant traditions toward death and dying. Sponsored by the Los Angeles Funeral Society. 3 p.m. Neighborhood Unitarian/Universalist Church, 301 N. Orange Grove Blvd., Pasadena. 626/683-3545

May 18 Scholar/performer Sandra Kamsikiri portrays **Biddy Mason**, the former slave who played a prominent role in the early history of Los Angeles, in a CCH "History Alive! Chautauqua" program. San Bernardino. Call 909/387-4604 for time and location.

May 20 Scholar/performer Roberto Garza portrays **Pio Pico**, the last governor of Mexican California, in a CCH "History Alive! Chautauqua" program. 2 p.m. Santa Ana Public Library, 26 Civic Center Plaza, Santa Ana. 714/647-5255.

May 20-21 Jose Rivera portrays Indian tax revolt leader **Antonio Garra** and Sandra Kamsikiri portrays **Biddy Mason**, a former slave who played a prominent role in the early history of Los Angeles, in a series of "History Alive! Chautauqua" programs presented in conjunction with the "Distant Gold" exhibit at the Museum of History & Art, Ontario. Call the museum for details: 909/983-3198.

May 22 "From Gangs to Activism" is the fifth program in a year-long lecture/discussion series examining themes related to the "Common Ground: The Heart of Community" exhibit. 1 p.m. Theater Gallery, Japanese American National Museum Historic Building, 369 First St., Los Angeles. 213/625-0414.

May 24 Scholar/performer Susheel Bibbs portrays **Mary Ellen Pleasant**, who was born a slave and became known as the "Mother of Civil Rights in California," in a CCH "History Alive! Chautauqua" program. 7 p.m. Sunnyvale Library, 665 West Olive, Sunnyvale. 408/730-7332.

May 26 Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH "History Alive! Chautauqua" program. Grand Terrace Branch of the San Bernardino County Library, 22795 Barton Road, Grand Terrace. 909/783-0147.



Historian Doris Dwyer as Sarah Royce in a History Alive! Chautauqua performance. Photo by Mike Blumensadt.

June 2 Olga Loya portrays **Juana Briones**, one of early California's most prominent and successful women, in a CCH "History Alive! Chautauqua in Orinda." Sponsoring organization: Orinda Library, 2 Irwin Way, Orinda. 925/254-2034.

June 5 Scholar/performer Roberto Garza portrays **Pio Pico**, the last governor of Mexican California, in a CCH "History Alive! Chautauqua" program. 2 p.m. Hawthorne Branch of the Los Angeles County Library, 12700 S. Grevillea Ave., Hawthorne. 310/679-8193.



Roberto Garza portrays Pio Pico in a History Alive! Chautauqua performance. Photo by Mike Blumensadt.

June 16 Scholar/performer Kate Magruder portrays **Dame Shirley**, author of vibrant, first-hand accounts of life in the California gold fields, in a CCH "History Alive! Chautauqua." 7 p.m. Los Altos Library, 13 S. San Antonio, Los Altos. 408/322-7956.

June 19 **Watts Is L.A.! Cultural Bus Tour** and arts festival will bring the public to both the history and current vision of the people, places, and culture of Watts in an attempt to reverse the negative images associated with the 1965 Riots and 1992 civil unrest. 2-hour bus tours will start at 10 a.m. and leave every 15 minutes until 2:45 p.m. Self-guided tour itineraries will also be available. WLCAC Center, Watts. Free tickets can be reserved by calling 323-563-5678.

June 23 Scholar/performer Charlie Chin portrays Gold-Rush era healer **Yee Fung Cheung** in a "History Alive! Chautauqua" program. 7 p.m. Cupertino Library, 10400 Torre Ave., Cupertino. 408/322-7956.

June 25 "The New American Poetry in Context" is the second panel discussion exploring the impact of the 1960 anthology *The New American Poetry*. This session focuses on cultural issues that infused the making of this important anthology. Small Press Traffic, 766 Valencia Street, San Francisco. 415/437-3454.

July 10 Scholar/performer Charlie Chin portrays Gold-Rush era healer **Yee Fung Cheung** in a "History Alive! Chautauqua" program. Chinese Historical Society of San Diego, 404 Third Ave., San Diego. 619/338-9888.

July 15 "Resettlement: The Japanese American and Indian Relocation" is the sixth program in a year-long lecture/discussion series examining themes related to the "Common Ground: The Heart of Community" exhibit. 1 p.m. Theater Gallery, Japanese American National Museum Historic Building, 369 First St., Los Angeles. 213/625-0414.

Aug. 4 Writer and social commentator Theodore Roszak speaks, highlighting "The Wisdom of Our Elders: Reconnecting the Arts with Nature" symposium. College of the Redwoods, 7351 Tompkins Hill Rd., Eureka. 707/445-6700.

Humanities News

CCH Board to Meet in San Francisco in June 11

The California Council for the Humanities' next quarterly board meeting will be held in San Francisco on June 11, 1999, Friday, from 9:30 a.m. to 4 p.m. in San Francisco. For additional information, please contact the Council's San Francisco office at 415/391-1474.

New Council Board Members Announced



Martha Hertelendy is President of the GRAMP Foundation. She also serves on numerous boards, including the Achievement Reward for College Scientists (ARCS), and the International Diplomacy Council, San Francisco. In 1995-98, she was former California Governor Pete Wilson's appointee to the Advisory Board of the California International Study Project at Stanford University. Hertelendy, who speaks five languages, holds an M.A. in Interdisciplinary Studies — Education for the Developing Countries from San Francisco State University.



Gaddi Vasquez is Division Vice President in the Public Affairs Department of the Southern California Edison Company. He has served as a member of the Orange County Board of Supervisors, as a senior staff member in the administration of former California Governor George Deukmejian, and was appointed by former U.S. President George Bush to the Commission on White House Fellowships. Vasquez currently serves on numerous boards, including the Latino Children's Fund and the Orange County Film Commission. He holds a B.A. in Public Service Management from the University

of Redlands and is an Adjunct Professor of Political Science at Chapman University.

Margarite Gowgani, cultural activist, is Former Governor Wilson's third appointee to the Council Board.

Melissa Morrone Joins Council Staff

Melissa Morrone joined the Council staff in early April as the San Francisco office's new Operations Assistant. After earning her B.A. in English from Columbia University in May 1997, Melissa moved to San Francisco, where she's worked as a provider services associate and audits and performance coordinator with United Behavioral Health.

Proposal-Writing Workshops Offered

The Council's program staff has scheduled proposal-writing workshops for people interested in applying for the Council's grants in the public humanities. The next deadline for major grants is October 1, 1999.

In Los Angeles:

- April 22 — Los Angeles, Center for Nonprofit Management, Training Room, 315 W. Ninth St., Suite 1100, LA 90015. 2-4 p.m.
- April 23 — Santa Barbara Public Library, 2-4 p.m.
- May 18 — South Bay/Torrance Public Library, 10-12 p.m.
- June 10 — San Fernando Valley/Van Nuys Public Library, 2-4 p.m.
- July 16 — Santa Ana/Old Courthouse Museum, 2-4 p.m.

Both public and media project grants will be discussed at all workshops. Space is limited at some workshops. For copies of the guidelines, reservations, and the latest information on times and locations, call 213/623-5993.

In San Diego:

- May 19, Weds. — Women's History Reclamation Project, 2323 Broadway, Suite 107, San Diego, 10 a.m.-12 noon

Both public and media project grants will be discussed; call Amy Rouillard at 619/232-4020 for reservations. For more information and directions, call the Project at 619/233-7963.

In San Francisco:

Public Programs:

- June 8, Tues. — Council Offices, 312 Sutter St., San Francisco, 94108. 10 -11:30 a.m.

Media Projects:

- June 10, Thurs. — Council Offices, 312 Sutter St., San Francisco, 94108. 2:00 -3:30 p.m.

For copies of the guidelines, reservations, and the latest information on times and locations, contact Re-Cheng Tsang, program officer, at 415/391-1474.

All proposal-writing workshops are free, but advance registration is required. When calling the office nearest you, please also request and read the current *Guide to the Grant Program* before attending the workshop.

Using Computers in Education: NEH Preps Schools for New Millennium

By William R. Ferris

Chairman, National Endowment for the Humanities



Computers are often praised as educational miracle workers, as cures for whatever ails America's classrooms. If only it were that simple. While the technology is out there, schools are still figuring out how to use it effectively and wisely. The good news, according to a recent study, is that Internet access in public schools increased from 35 to 78 percent over the last four years. The bad news is that there is no systematic, nationwide plan to show teachers the wealth of instructional materials available by computer and how to use them in their day-to-day teaching. More than 90 percent of the nation's teachers believe that using the Internet boosts student achievement, but 60 percent of the teachers want help in using the computer for instructional purposes.

The National Endowment for the Humanities (NEH) is addressing that need. Through a new initiative called "Schools for a New Millennium," NEH has awarded grants to 20 schools nationwide to develop them into models of how to use computer technology to enrich teaching of the humanities. At these schools, teachers are working with consultants to integrate high-tech resources, including computers, CDs, cable TV and more, into the humanities curriculum.

Each of the 20 schools has its own special emphasis. Teachers at Booker T. Washington High School in Memphis, Tenn., for example, have their students researching the Internet's resources on the civil rights movement, using that information to do oral history interviews with local folks who lived through that period, and posting their interviews electronically for anyone to access.

Bullard High School in Fresno, Calif., is overhauling its humanities curriculum, including schoolwide training for teachers in the resources of the Internet and weaving of those resources into the lesson plans for teaching California's immigrant experience and Hispanic culture.

The Frontier Regional Middle and High School in Deerfield, Mass., is forming a three-way partnership with the University of Massachusetts at Amherst and a local museum, which has 31,000 objects documenting the history of western Massachusetts, to put museum material on a Web site so it can be used by the school.

NEH has funded similar projects at schools in Arizona, Hawaii, Kansas, Maryland, Minnesota, New Hampshire, New Jersey, New Mexico, New York, Texas, Washington and Wisconsin. We are committed to developing the use of the computer as a major educational tool in the humanities, and we will be announcing more grants to develop additional Millennium Schools this summer.

The computer cannot replace the close study of texts that lies at the heart of humanities education, but computer-accessible teaching aids can support teachers in ways that help students learn and boost their achievement. It is exciting to know that NEH's Millennium Schools, through their efforts today, will become tomorrow's exemplars of excellence in the educational use of information technology.

Community Heritage Grant Deadlines Approaching

The Council, in partnership with the James Irvine Foundation, seeks proposals for Community Heritage projects.

Community Heritage projects are local collaborations among cultural organizations — libraries, museums, public radio and television stations, etc. — which explore how the places and related stories in which we live shape how we imagine our communities. Support in amounts of up to \$50,000 is available for year-long projects to take place between the middle of 1999 and the end of 2000. Deadline for full project proposals is July 15, 1999. Grant awards will be announced in September 1999.

Applicants are also encouraged to apply for planning grants of up to \$2,500 to help defray expenses, such as consultations with humanities scholars or travel, incurred while developing their project proposals. The deadline for planning grant proposals has been extended to May 1, 1999.

To receive a copy of the Community Heritage program guidelines, send a self-addressed stamped envelope to: Community Heritage Guidelines, CCH/CHN, 312 Sutter Street, #601, San Francisco, CA 94108. More information about the program is also available at www.thinkcalifornia.net

Membership and Development News

A TIME FOR THANKS...

The board and staff of the Council gratefully acknowledge the following organizations and individuals whose generosity over the past year has brought extraordinary public programs like...

- ❖ **The CERA Traveling Exhibit Program** (*sponsor of Gold Fever! and the upcoming Votes for Women*)
- ❖ **The MOTHEREAD Family Literacy Program**
- ❖ **and California History Alive! Chautauqua**

...to growing numbers of Californians in every part of the state.

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To learn more about how you can support the Council's unique and vital programming, call: Julie Levak, Director of Development at 415/391-1474

VOTES FOR WOMEN: UNFINISHED BUSINESS

(Continued from page 1)

commercial advertisements that borrowed the suffrage theme to sell cereal, crackers, and other products to women consumers.

The exhibit will open May 5, 1999, at the Lompoc Museum and eventually tour ten other public and university libraries from Eureka to San Diego. Contact the exhibit location to confirm dates and times.

LOMPOC MUSEUM:

- May 5-June 21, 1999 (805/736-3888)

MODESTO/McHENRY MUSEUM:

- July 3-Sept. 18, 1999 (209/491-4317)

SANTA ANA/OLD COURTHOUSE MUSEUM:

- Oct. 6-Dec. 31, 1999 (714/834-3703)

YUBA CITY/COMMUNITY MEMORIAL MUSEUM:

- Jan. 15-March 25, 2000 (530/822-7141)

SANTA ROSA/SONOMA COUNTY MUSEUM:

- April 8-June 3, 2000 (707/579-1500)

CORONA PUBLIC LIBRARY-HERITAGE ROOM:

- June 17-August 12, 2000 (909/736-2386)

ONTARIO/ MUSEUM OF HISTORY & ART:

- Aug. 26-Oct. 21, 2000 (909/983-3198)

CHICO MUSEUM:

- Nov. 4-Dec. 30, 2000 (530/891-4336)

UKIAH/GRACE HUDSON MUSEUM:

- Jan. 13-March 10, 2001 (707/467-2836)

TULARE HISTORICAL MUSEUM:

- March 24-May 19, 2001 (559/686-2074)

YUCCA VALLEY/ HI-DESERT MUSEUM:

- June 2-July 28, 2001 (760/369-7212)

Internships Available

The Council has a number of internships available for humanities undergraduate, graduate, and recently graduated students. These opportunities are available in the Council's San Francisco and Los Angeles. To find out more, interested students should contact Debra Colman or Felicia Kelley in Los Angeles (213/623-5993), or Alden Mudge in San Francisco (415/391-1474).

CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Choutouquo" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Motherhead, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

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NEXT PROPOSAL DEADLINE: October 1, 1999

Proposals must conform to the 1997-1999 *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

HUMANITIES

Spring 1999 • Volume 21 / Number 2

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